



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

their color, and are therefore the most dependable. Here is a list of the usual shade colors: White, cream, linen, buff, écaru, drab, sage, brown, marigold, green, blue, olive, cardinal, ranging from 28 inches to 72 inches in width.

STAIR RODS, CARPET GRIPS AND BUTTONS.

Fashions in these things? Oh, yes. New and fresh every spring, though good and approved old styles are reproduced.

The stair rod has always been a bother, but we cannot well do without it, though we have tried to do so, and do yet, in many homes, replace it with grips or buttons. One thing we have done away with: brass rods that need eternal scouring to look decent. When metal is used, it is nickel or bronze. Sometimes the nickel is merely *nickeline*, and the bronze *bronsine*. Be sure to buy solid metal plated with nickel and wheel polished, or solid metal bronzed heavily. Grips should be filled with wood, so as not to injure the carpet. They should also be made to fit the angle in the stair, to hold the carpet firmly to place, so that it cannot move and thus invite holes in the carpet. The rod should not be too bulky, to catch the toe of the boot every time. Grips alone obviate this feature, and they hold the carpet securely in place and look well.

One fine style of grip has a bronze center and nickel ends, the design being quite artistic. The same design is shown reversed, the nickel being in the center, and bronze on the ends. In fact, there are several designs, plain and fancy, treated this way. The most handsome grips shown come in brass, bronze, nickel and oxidized bronze. Grips are also made of wood, in walnut, cherry, oak and cocobola.

Stair buttons come round, diamond-shaped, crescent-shaped (this used at ends, with round center button), etc. They come in the usual metals.

Keepers for wooden stair rods come in walnut, cherry and oak. Keepers for brass and nickel stair rods give an artistic finish to the rods which go with them. The best rod made is of solid steel, highly polished and nickel plated. It is, of course, costly. Wooden rods come in a variety of styles and woods. A very nice one has ornamental ends, to supersede the usual cheap plain round-end rods.

There is a grip made to hold the carpet in the corner of the step, against the riser and string. It answers a two-fold purpose, holding the carpet to the step or tread, and against the riser, and also it prevents dust from getting in the corner and renders sweeping easier. Housewives will appreciate this little bit of thoughtfulness solidified in metal. Another grip, half round in shape, stands perpendicular on the step, against the riser, and holds the selvage of the carpet securely against the riser.

Thus it will be seen that ever such comparatively small mat-

ters as the fastening of the stairs carpet receives thoughtful attention from the mechanical genius, and the manufacture of stair rods, grips and buttons forms a large and distinct industry of itself.

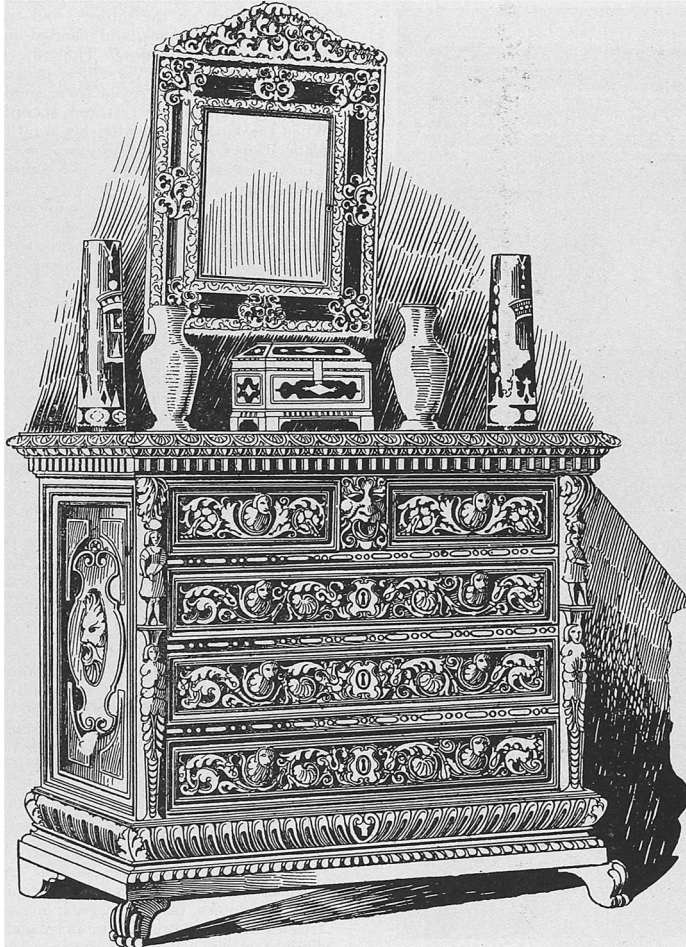
In the selection and use of such articles, the exercise of taste and judgment is just as essential as in the decorating and furnishing of the rooms. As a single small word improperly spoken betrays imperfect education, so does the slighting of the smallest detail of house furnishing betoken want of taste and judgment.

A MONARCH'S BEDROOM.

THE greatest marvel (in the fairy palace of the late King of Bavaria at Herrenchiemsee) is the royal bed chamber, which is a lofty room of moderate dimensions, with three

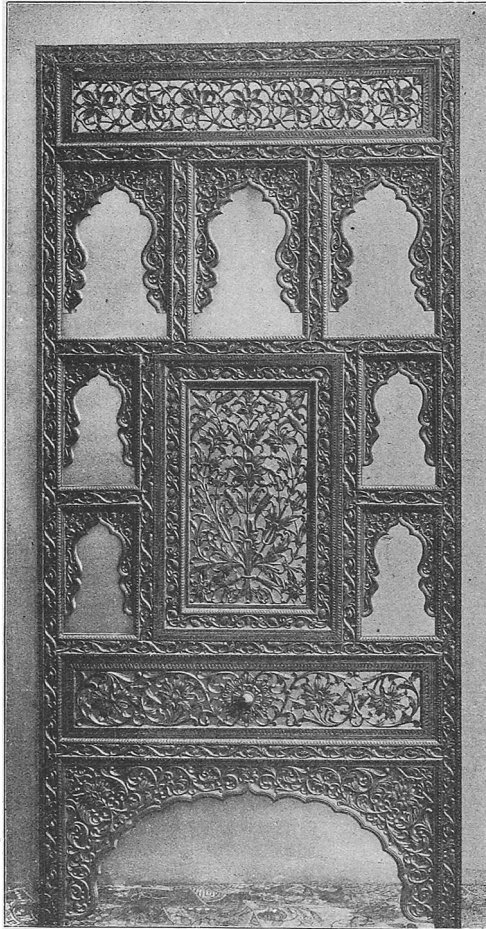
windows above and below, the upper being draped with crimson silk, that throws a magic light upon the masses of gold distributed over the regal apartment. It is divided into two parts by means of a golden balustrade, the back part being rounded. Here the king's bed stands on a raised dais, up to which lead five broad steps, covered with ruby velvet, on which are embroidered large golden suns. The bed is of gilt bronze, a work of art as we meet it once in a lifetime. It is covered with a counterpane of gold cloth, embroidered in colors, the center representing King Louis XVI. without his wig, a large emerald on his breast, and a sapphire in his hair. The bed is surrounded by a canopy of gold, with a high crown of gold in the center and four enormous bunches of white plumes at the four corners; from the canopy descend the curtains, to examine which a lover of art will devote several weeks. The outside is ruby velvet embroidered in gold, so that of the ground color scarcely anything is seen; the inside is covered from top to bottom by pictures from the Bible, at first sight the product of the miniature painter's brush;

but, on close inspection, the triumph of the needle-woman's skill. The center of the background is occupied by a sun embroidered in diamonds and pearls, and when I heard that the king never once used this bedroom, I was led to believe that he expected a visit from the Roi Soleil himself, and hoped to astonish even his magnificent majesty. The walls of this room are entirely hung with red velvet embroidered in gold, the children holding garlands of flowers, being so solid that a real baby held to the wall cannot stand out from it more boldly than do these works of the needle. On one side of the bed, within the space confined by the golden balustrade, is the washing stand, a tall mirror in gold arabesques, the table of marble supported by gilt bronzed figures—the basin, ewer, and ten vases in gilt bronze of a size that would astonish even a giant,



AN ITALIAN CHEST OF DRAWERS AND MIRROR. (LATE 16TH CENTURY.)

and of a beauty that it is impossible to describe. The other side of the bed is taken up by a prayer stool in ruby gold-embroidered velvet, the background filled by a St. Michael in colors of such splendid workmanship that the original by the miniature painter, upon which the stitches were worked, must be less beautiful. Above the prayer stool there is a tiny altar with a copy of Raphael's Annunziata, which, with the prayer book it adorned, was sold by the Perugian family, that had owned it since Raphael's time, to the Empress of Russia, who in turn lent it to King Louis, one of her great favorites, in the years that preceded her illness. On the right and on the left side there are arm chairs of gilt, carved wood, the arms supported by erect children, seat and back covered with gold cloth, on which a frame of gold embroidery surrounds a group of



INDIAN SCREEN IN CARVED BLACKWOOD.

children embroidered in colors, works of art that should be kept in a museum. The room contains besides six stools of similar workmanship, two white marble chimneys, with Sèvres vases of red porcelain, and quaint old clocks, two mirrors filling the space between the three windows, where tables of dark red marble support Sèvres candlesticks formed of a hundred flowers and fruits, placed at either side of alabaster groups of graceful girls. The velvet hangings on the walls are parted in several places to admit paintings framed by rich arabesques, which form a frieze surrounding the painting on the ceiling, a splendid mass of beautiful colors—Helios driving the sun, and the hours dancing round him. The king's attendant told me that Helios some time ago was a splendid likeness of the young

king himself, but that one day he gave orders to have his features erased, and now Helios is none else than the perpetual Louis XIV. himself.

My description is so very imperfect that I must add some remarks for the use of those who, like myself, have seen the Chateau de Versailles, the Winter Palace in St. Petersburg, Peterhof and Zarskoje Selo—and who will attempt to compare these Herrenchiemsee? It should be remembered that in all these palaces the mirrors, the gildings, the hangings and the pictures are old; that in Herrenchiemsee all has been completed but yesterday, so that the bright splendor is quite incomparable. In many instances the intentions of Louis XIV. were incompletely carried out or left out altogether, because the cost was too high and the means of transport were imperfect. Bavarian Louis had studied all the plans, had read all the available literature on the subject, had traveled to Versailles and back a hundred times, and carried out the magnificent king's very dreams of splendor. Thus the fountains in front of the castle do not exist at Versailles, because, having been made of plaster, a storm destroyed them soon after their completion, and they were never restored according to the old designs. When the king viewed what his mind had created, and his eyes glanced over the hundred rooms that exist merely in brick and mortar, across the empty space where the second wing was to stand, what wonder if his mind went astray as he perceived the total impossibility of ever completing what would in history have given him a place with the most magnificent princes of times of old? His valet told me that he paced the mirrored hall and all other apartments in the light of 6,000 candles, his steps resounding in the solitude, his ever-silent lips for once apostrophizing the images of the dead around him until night changed to morning. Then he would step out upon the balcony, and while the sun rose over the hills, by one slight movement of his hand, set the waters working in the fantastical forms his mind had created for them, and in the glow of early morning, amid the rushing waters, with beauty around, his eyes would be raised heavenward and he perhaps deemed himself one of the gods.

DECORATIVE NOTES.

THE United States produces exceedingly handsome silver ware, but labor, owing to its high rates, cannot be freely applied to this manufacture. The Indian silverware has as perfect a polish and finish as any made in the United States, and is much more artistic by reason of the infinite labor, dominated by ages of native skill and culture, that is bestowed on the various pieces.

IN Europe tapestry painting in oils is not recognized, but this method has attained considerable vogue in this country, and the decorations of walls and ceilings with such work is one of the finest methods that can be adopted, yielding magnificent effects. Didactic or religious designs are out of place on tapestry. Tapestry, as distinguished from embroidery, has the designs woven into it as a part of its texture. In embroidery they are worked upon the material. Tapestry has its distinct uses and requires a distinct artistic skill.

IN a college room the pictures may be many or few, but good taste suggests that in subjects they should harmonize with the uses of the room. Portraits and pictures of historical scenes are especially appropriate. So, too, are copies from the great masters. A crowd of small articles of bric-à-brac is out of place. Better a few pieces of distinct merit, a Waukeen jar or a Dutton jug, some Flemish or German stoneware, or some Bohemian crystal plaster casts from the antique are always satisfactory. Wrought iron candlesticks and sconces are delightful in a room where there is much red or green.

One may spend any amount of money in a college room, but charming rooms are sometimes achieved at slight expense. A packing box lounge with Turkey red cushions, a Japanese cotton rug, fine furniture painted black, walls covered with sketchy woodcuts, framed in passepartouts, and windows full of blossoming plants, may witness better work, and afford more real satisfaction than elaborate upholstery and expensive bric-à-brac. At eighteen one is easily pleased. It is only as we grow older that we measure art by the yards, and taste by dollars.